

justifying recommendations, our skill in building up the consumer's desire for the paint job, our skill in accurately figuring and explaining estimates of price. We have a "fair" rating as concerns our general personal appearance, our knowledge of decoration and color schemes, our skill in handling objections and difficulties. However, we have a rating of "very poor" in two of the most important angles of our business—that is, our skill in suggesting additional paint work and our skill in actually closing the sale.

From these facts you can readily see these elements which go to make up this course. It is by no means a "cure-all." It contains no theory, pep talk, nor inspirational preaching. But the course does deal in a practical and straightforward way with the specific sales problems which you yourselves have in your daily work. For instance, the course covers such subjects as (1) understanding your customers' problems to the extent that you can determine the customers' needs and give practical and helpful advice for fulfilling such need. It covers also the matter of (2) the proper explanation of our product and our service to the consumer; (3) how to get our service sold properly, how to sell our estimates and proposals more effectively. It teaches us (4) how to overcome sales difficulties, how to answer questions and objections, how to deal with difficult situations and how successfully to meet competition. It trains us (5) in the ways to build up an ever increasing business by making each customer a satisfied one and a steady one. Further (6), we learn how to develop and increase our business through the home owner, the building contractor, the architect, etc.

The course is divided into six units, which come to you a month apart. These units are practical, readable, and as a matter of fact so interesting, that you will really look forward to the one to come next. Each book consists of only about seventy pages, filled with typical sales incidents and successful sales ideas and methods. They are easy to read, easy to understand, easy to apply. With each unit is a sales case which is an exact account of a typical interview with a property owner in the seeking of a painting job. This quiz is to be returned by you, reviewed by a competent staff and sent back to you with a detailed analysis of the sale and the proper answers. You will have to write nothing; it will be necessary only to put check marks in various blocks on the test sheet indicating your opinion regarding the various elements going to make up the attempted sale. The cost of the course is \$25, which, incidentally, is the same as the cost of the course for the traveling salesman.

Further details and promotional matter can be secured from the "Save the Surface" Campaign or from the officials of your association.

Reasons for Course

If you will hear with me a few minutes longer, I would like to outline a number of reasons for taking the course.

First, the officials of your association have already subscribed to the course, as have the officials of the International Society.

Second, an organization in which you have confidence and of which you are an important part, the Save the Surface Campaign, unreservedly recommends the course and urges that it be taken by all of us.

Third, the course is prepared by the best and most practical organization in such work—the Business Training Corporation. In addition, each unit is carefully gone over by a special committee of members of various master painters' asso-



JOHN T. BROSNAN

Re-elected president in recognition of the good service rendered during the year.

ciations to further check its practicality.

Fourth, the course will make us all better business men and better salesmen. We can't help but improve ourselves, our selling methods and our whole busi-

Soft White Lead

"Soft Paste White Lead" was discussed in a paper which was prepared by John Morrow, a contracting painter of Pittsburgh, which was read to the convention by Secretary Stuart, as follows:

ONE of the most important developments in the paint industry in recent years is the introduction of soft paste white lead, which is now available in the form of a pure white lead-in-oil product.

Soft paste white lead is pure white lead ground in linseed oil, and differs from regular heavy paste white lead only in the amount of oil which is used. Soft paste white lead is of great interest to the painter and has been put on the market for his convenience and assistance. In this new product the painter is given white lead in oil of the same quality and purity as the regular heavy paste to which he is accustomed, but with the added advantage that the paste is soft instead of stiff and can readily be broken up and made into paint with a minimum expenditure of time and effort. This result has been accomplished by using a small additional amount of pure linseed oil in grinding the soft paste, and the result is pure white lead-in-oil of soft consistency, which can be poured from the container and which can be broken and mixed very rapidly.

Soft paste white lead is substantially the same as heavy paste white lead which has had the first addition of oil in the breaking-up process, and also is approximately the same as "Shop Lead," with which all painters are familiar.

Soft paste white lead contains about 13

per cent of pure linseed oil, the balance being pure white lead. It can be used in the same way as heavy paste white lead for making paint, and the resulting paint is exactly the same whether the painter starts with soft paste or heavy paste. Because of the slight additional amount of linseed oil in soft paste white lead, of course, the mixing directions for soft paste are not quite the same as for heavy paste, as part of the mixing oil has already been added in the soft paste, and the oil for thinning or brushing consistency must be reduced accordingly.

When soft paste was first put on the market it contained about 15 per cent of linseed oil, but experience has shown that 15 per cent of oil is an excessive amount and that 13 per cent is sufficient to produce the desired soft consistency. The 13 per cent paste seems to be ideal from the painter's point of view, and the formula has, therefore, been slightly changed. The soft paste white lead offered to the trade during the coming year will contain about 13 per cent of linseed oil.

One hundred pounds of soft paste white lead contains about three-quarters of a gallon more linseed oil than 100 pounds of heavy paste white lead, and for that reason all thinning formulas should be changed so as to use about three-quarters of a gallon less thinner with 100 pounds of soft paste than is required for heavy paste. The mixing directions for soft paste white lead are as follows:

Seventh, strictly from an investment standpoint, the \$25 involved could not be better spent. You will agree with me that if, as a result of this course, you secure just one additional job, even though it be quite a small one, you will be amply repaid for the investment you are making.

Lastly, because your association, without knowing it, is now in what might be termed a "friendly contest," to the extent that we Pennsylvanians, and particularly we members of the Philadelphia Save the Surface Salesmen's Club hope to see the Master Painters and Decorators Association of Pennsylvania the first in the country to have 100 per cent enrollment of its members.

NEW EXTERIOR WOOD
Priming Coat—
100 lbs. Soft Paste White Lead
3 1/4 parts Raw Linseed Oil
2 parts Turpentine
1 pint Drier

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100 lbs. Soft Paste White Lead
 ¾ gal. Raw Linseed Oil
 1½ gals. Turpentine
 1 pint Drier

2½ to 3¼	100 lbs.	Soft Paste White Lead
	gals.	Raw Linseed Oil
	1 pint	Turpentine
	1 pint	Drier

First Coat—

100 lbs. Soft Paste White Lead
1 1/4 gals. Raw Linseed Oil
2 gals. Turpentine
1 pint Drier

2½ to 3¼ 100 lbs. Soft Paste White Lead
gals. Raw Linseed Oil
1 pint Turpentine
1 pint Drier

Soft paste white lead is thinner than heavy paste white lead and, of course, requires somewhat less oil for reducing to brushing consistency, for which reason soft paste white lead thinned to brushing consistency will produce a little less paint than heavy paste white lead thinned to the same consistency. As proportionately less oil is required for thinning the soft-paste white lead, and as the cost of

	Heavy paste.	Soft paste.
100 lbs. paste contains	2.85 gal.	3.25 gal.
Add thinning oil	3.50 gal.	2.75 gal.
Total paint.	6.35 gal.	6.00 gal.
100 lbs. paste costs	\$13.25	\$13.25
Thinning oil at \$1 per gal. costs	3.50	2.75
Total cost.	\$16.75	\$16.00
Cost per gal. of paint.	\$2.64	\$2.66

Because of the slight additional amount of linseed oil in soft paste white lead, it is not as suitable as heavy paste for thinning with flaxseed oil or turpentine to make interior oil paint, and heavy paste lead is preferred for making interior flat wall paint and interior enamel undercoats. For all other purposes, soft paste white lead is just as suitable as heavy paste white lead, and paints with identically the same composition can be made with both products.

For the painter's convenience, soft paste white lead is packed the same as heavy paste, in 100-pound steel kegs and in 50-pound, 25-pound and 12½-pound steel pails.

"The Use of the Spray Gun" was the subject of an address by C. H. Ford, of Philadelphia, representing the De Vilbiss Manufacturing Company, which was as follows:

I have been assigned the subject of "The Use of the Spray Gun and Its Practicability" largely, I assume, because of a rather extensive experience (sad and otherwise), and it's a large order I assure you.

I couldn't hope to do it justice, but what I have to relate will be facts from experience and conclusions from observations over the past several years of spray gun development and use.

I propose to speak the plain, unvarnished truth, as I see it, realizing that I am talking to practical, competent, successful craftsmen, and hoping that I may help to clear the situation for some of you, regarding a comparatively "new angle" in the trade, concerning which there is still much of misconception, misunderstanding and misinformation abroad.

As one of the pioneers in introducing portable spray painting equipment, designed and built by manufacturers for the

No doubt most, if not all, of you gentlemen have told things about spray guns and spray painting that you knew were not so or which proved to be impractical later on. But don't criticize the salesman too severely, or condemn the manufacturer too hastily. In most instances, the salesman was simply repeating his "sales talk," while his employer was perhaps not as fully informed as could be desired, and probably neither of them had any practical painting experience or knowledge, such as yours, to guide him. All they knew, and all that some of them know today, is what inadequate tests, laboratory demonstrations and seeming results, obtained in certain specific instances, indicate. And "believe me" (with apologies to Mr. Kuehnle) some of them have had their troubles.

When I first entered the field of selling spray painting equipment I could count the manufacturers specializing in that line on the fingers of one hand, and not one of them had in its organization, so far as I know, anyone with a practical painter's knowledge or experience. They knew very little, if anything, about the characteristics of paint materials or their proper application, especially to exterior surfaces.

It is quite possible to do exterior spray painting in freezing weather. If you do care what happens to your reputation as an efficient, reliable, dependable craftsman; and we have an operator or two of our own organization who will turn ten, twelve or fourteen thousand square feet of painted surface in an ordinary working day. "In certain circumstances." But such "circumstances" occur rarely and form no logical, or practical basis upon which to base a painting accomplishment can be based, and the spray painting, in the field of the mass painter, has been regrettably discredited.

But, just as so-called "mixed paint" found its level and become a recognized factor of more or less importance in every master painter's business, especially flat wall paints, mill whites, etc., so spray gun is destined to function for greater benefit as the gun and its auxiliary equipment is improved and rendered more practical, as operators are better trained and become more efficient, and we contractors reach a better understanding of its "practicability," meaning possibilities and limitations. It has no

Please bear in mind that I am not talking to you about the portable, general painting purpose, spray gun outfit designed for the master painter's use in contracting business. There can be question of the spray gun's adaptability, unconditional acceptance and genuine merit as a means of economically coating automobiles, furniture, toys, etc.

In the field of product finishing, it supreme. It is as firmly established a large majority of manufacturing plant today as any other essential part of the equipment.

And, incidentally, within the past year a number of small electric light spray guns have been developed, one or two of which are moderately practical, efficient and economical tools for certain light duty painting which is so costly, slow and generally unsatisfactory when done by hand and no modern paint shop is complete and properly equipped without one or more of these little machines.

However, here again history repeats self, and most of the manufacturers, not being practical painters, as a rule, have consistently over-estimated and overstated the merits and possibilities of the respective products; hence, some ca